

Letter-note Vocalist, No. 5.

THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

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And Exponent of the Letter-note Method.

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Write legibly—Write concisely—Write impartially.
Reports of Concerts, Notices of Classes, etc., should reach us by the 20th of each month.

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Teachers of the Letter-note Method are respectfully urged to send us from time to time full information respecting their work.

The Quafer,

September 1st, 1883.

Character Notes.


OMETHING new in musical notation (or rather the revival of an English device of some 50 or 100 years ago) comes to us from New York, under the name of "Character Notes"—notes with heads shaped in seven different ways, so as to represent the seven sounds of the key. Thus, for **DO**, the note head is a pyramid; for **RE**, the undermost half of a ball; for **MI**, a diamond; for **FA**, the right hand half of a pyramid; for **SOL**, an oval; for **LA**, a square; and for **TI**, a diamond, with the uppermost corner cut away so as to form a fifth facet to the jewel. Whether the particular shape chosen for each note happily portrays the peculiar character of the sound symbolized, is a point regarding which opinions are likely to vary. But, even granting it, the cure appears to us worse than the disease. Presumably the thing to be cured is the absence of such symbolization from the ordinary staff-notation, and the advantage to be secured is that of informing the singer respecting the key-relationship of each note. But, to a beginner, the acquirement of fam-

iliarity with the seven different characters certainly (as it seems to us) involves more labour than is demanded from a person who commences his lessons by singing from the unlettered and unaided staff,—and immensely more than would be asked from a Letter-note pupil before mastering Letter-note. The reason is evident: in our case there is a pre-existent connection between **DO** and the initial **D** which symbolizes it, and so in like manner with the six other sounds of the scale. But on the "character-note" plan this connection of symbol and sound has to be established *ab initio*, and, as every teacher knows very well, the connection must be well established and thoroughly familiar in order to be of any educational value whatever. Which mere act of establishing such a connection in the pupil's mind must involve so great labour on his part, and so much "committing to memory," that long before he has accomplished his preliminary task we have no doubt a Letter-note pupil would have gained the ability to read from the ordinary staff. It is probable that the attempt of a similar kind, made in England in years gone by, failed for this reason; and equally probable that our American co-workers will sooner or later discover its wastefulness for educational purposes. True in principle no doubt it is, and a very ingenious device for combining the advantages of the new and the old notations; but exceedingly cumbrous in application. Letter-note, however, solves the problem with infinitely less labour on the part of the pupil: which being the case (and the fact is admitted by many eminent musicians) our Teachers are not likely to relinquish their own method in favour of "character notes."

Immoral Organ-blowing.

WE are always glad to learn. Let us see what useful knowledge is derivable from the following musical municipal incident, reported in a contemporary as having recently occurred at the good town of Crieff:—

Councillor * * * *, at a meeting of the town council, moved the rejection of an application for the use of the town's water to blow the organ in

St. Columbus's Episcopal Church. He thought the granting of the town's water to drive engines on Sunday, even for church organs, was pushing Sabbath desecration too far. On a division, however, the council decided to grant the application.

From the above we learn, 1st, That water-blown organs are impossible at Crieff, without the authority of the Town Council; 2nd, That organ-blowing by water-power on Sunday is desecration of the Sabbath (query, are hand and foot blowing in the same category?); 3rd, That Sabbath desecration is allowable up to a certain point, but must not be carried "too far"; and 4th, That "bigotry (musical and ecclesiastical) although dying, is not yet dead in Scotland."

To our Readers.

OUR readers sometimes find fault with us for supplying so large a proportion of elementary music with the monthly QUAKER. Perhaps we are to blame in this respect; but we always endeavour to give our friends a reading of any new music issued in connection with Letter-note. This month, however, we supply much more than the regulation pennyworth, and of a kind likely to find acceptance with every reader. As we intend repeating the experiment from time to time, we trust our patrons will excuse the occasional appearance of music adapted for Elementaries.

In this respect, as in all else, the approval of our older friends is necessary to our success, and we shall not be unmindful of our duty to them. Will they kindly remember how much they can benefit THE QUAKER by recommending it to their friends? Teachers also, now that the winter's classes are about to re-open, can do us a real service by bringing THE QUAKER under the notice of their pupils.

We have much pleasure in recommending to the notice of Teachers Mr. JOHN ADLEY's "Letter-note Vocalist," a specimen of which is issued with this sheet. Several new numbers, making at least a dozen in all, will appear in rapid succession; and Mr. ADLEY's experience as a Letter-note Teacher, as well as his thorough knowledge of what the pupil requires, should enable him to provide a bill of fare acceptable alike in the school-room and the domestic circle.

Musical Form.

Concluded from page 187.

THE sonata, for a single instrument, or for several united, is also a sort of symphony. Its name comes from *suonare*, which signifies to play upon one or more instruments. The word was formerly applied to none but stringed or wind instruments. In speaking of keyed instruments, they used the word *toccare*, from whence has been formed the word *toccato*, which signifies *a piece to be touched*. For nearly a century, however, the term *sonata* has been applied to all pieces of this kind, for whatever instrument they may be composed.

Like the symphony or the quartet, the sonata is divided into several pieces, consisting of a first movement, an adagio and a rondeau; sometimes, but rarely, a minuet is added. Sonatas accompanied by one or two instruments, ordinarily take the name of *duets* or *trios*. Sonatas are sometimes composed for the piano, to be executed by two persons. The four hands embrace the whole extent of the key-board, and fill up the harmony in a rich and interesting manner, when these pieces are written by a skilful composer.

The best sonatas for the piano are those of Charles Philip Emanuel Bach, Haydn, Mozart, Beethoven, Clementi, Duasect, and Cramer. The fugued sonatas of John Sebastian Bach, for the harpsichord and violin, are masterpieces. Krumpholtz has been for the music of the harp what Clementi was for that of the piano, that is to say the model of those who have since written for the instrument. An uncommonly elevated style and striking effects of harmony are the qualities for which this composer is distinguished. Corelli, Tartini, Locatelli, and Leclair are at the head of the authors who have composed the best sonatas for the violin. Francischello and Duport are distinguished for the composition of sonatas for the violincello. In regard to sonatas for wind instruments, there are but few which deserve to be mentioned. Generally, the music for these instruments remains in a state of manifest inferiority. A composer of talent might acquire reputation by placing this kind of music upon a level with pieces which have been written for all the other instruments. There are only one or two beautiful things, by Mozart and Beethoven, of this kind. Krommer has also written music for wind instruments, which produces some effect; and Reicher has since produced the best works of this kind that are known in France.

For some years the sonata has fallen into discredit. A certain frivolousness of taste, which has invaded music, has substituted, in the place of the serious forms of this kind of pieces, a lighter sort of works, called *fantasies*, *airs with variations*, *caprices*, etc. The fantasy was originally a piece in which the composer abandoned himself to all the impulses of his imagination. It had neither plan nor order. The inspiration of the moment, art, and even science, though carefully concealed, constituted the fantasy, as Bach, Handel, and Mozart, made it. But this is not what we now understand by the word. In no composition can there be less of fantasy than in those pieces which have that name at the present day. Every thing in them, art and science excepted, is regulated, measured, and arranged, upon a plan which is invariably the same. To hear one modern fantasy, is to hear the whole. They are all made upon the same model, with the exception of the principal theme, which, however, is not even original, since it almost always consists of the melody of a romance, or of an air from some opera. As a fantasy always terminates by variations upon the theme, the *air with variations* does not differ from it. It is not possible that disgust and satiety should be slow to follow the abuse made of these forms of composition; we shall then return to music more real in its character, and art will again enter upon its legitimate domain.

These melancholy fantasies and monotonous variations have also usurped the place of the *concerto*,—a sort of piece which is not without fault, but which has the advantage, at least, of shewing the talent of the artist on an extensive scale. *Concerto*, an Italian word, which formerly signified a *concert*, or an assemblage of musicians, who executed divers pieces of music (*academia* is the word now used), was originally written *concerto*. In the seventeenth century the name of *concerto* began to be given to pieces composed for the purpose of exhibiting one principal instrument, which the others accompanied; but it was not until about the time of Corelli, a celebrated Roman violinist, that this kind of piece became fashionable. It is generally believed that another violinist, named Torelli, who preceded Corelli by some years, gave to the concerto the fame which it retained until about the year 1700. The concerto, when it was accompanied by a double quartet of violin, viola, and bass, was called *concerto grosso*, or grand concert. The *concerto grosso* contained passages of *tutti*, in which all the instruments were employed; but another kind of concerto, called the *concerto da camera*, contained only one principal part, with simple accompaniments. Originally, concertos were written only

for violins; but they have since been composed for all the instruments, and sometimes with accompaniments of full orchestra.

The concertos for the violin, composed by Corelli, Vivaldi, and Tartini, were formerly celebrated; they are so still in the school, and deserve the respect of artists, by their greatness of thought and dignity of style. Stamitz, Lolli, and Jarnowich, though not wanting in merit, had not the ability to sustain the elevated character of the concerto. The object of their efforts was to satisfy the public by agreeable compositions, and it must be acknowledged that they frequently succeeded. The first of these violinists, who was born in Bohemia, and enjoyed a great reputation at the court of Manheim, about the year 1750, reduced the number of the pieces of which the concerto was composed, to two—namely, a first piece and a *rondeau*, each of which he also divided into three solos, intermingled with *tutti* passages. The rondaines of Jarnowich had much success. At last came Viotti, who, without producing anything new in regard to the form of the concerto, shewed such powers of invention, in melody, in embellishment, in the form of his accompaniments, in harmony, and in modulation, that he soon threw his predecessors into oblivion, and left his rivals without the hope of competition. Viotti did not shine by his learning: his studies had been moderate; but the richness of his imagination was such, that he was not under the necessity of considering how to economize his ideas. He composed much more by instinct than by reflection; but that instinct guided him, as by a miracle, and made him hit right, even in harmony.

Concertos for the harpsichord were not attempted until a long time subsequent to the first compositions of the same kind for the violin, and concertos for wind instruments not until a still later period; but they were both mere imitations of the settled forms of the concerto established by Stamitz. These are precisely the forms, nevertheless, which seem to me to be wrong, and wearisome to an audience. How is it that we still remain attached to so defective a style as that of those concertos, where the first *tutti* brings out exactly the same phrases as the first solo?—where the same modulation follows from the tonic to the dominant, in order to return afterwards to the tonic, and recommence the same strain?—where these solos, which are nothing more than a development of the same ideas, are constantly reproduced, with no other change than that of the key?—where the interminable cadences, multiplied for the purpose of giving notice to the audience when to applaud the performer, contribute to render the piece more monotonous?—and, finally, where the last piece reproduces nearly the same

plan, and all the defects of the first allegro? It is high time to seek for means of avoiding these faults, and to give up these ready-made frames for all sorts of subjects. The fancy of a composer should be free. His ideas ought not to be fitted to a form, but the form to the ideas.

There is another kind of instrumental music, which may be considered as a branch of sacred music: I mean pieces for the organ. The immense resources of this instrument invite the genius of the organist to variety; and, besides, the diversity of forms of worship, and of the ceremonies of each, occasion the employment of many different styles. For example: in the Protestant churches the organist ought to be able to accompany the hymns and choral pieces by a harmony rich in effect and in modulation. He ought also to possess a fruitful imagination for the preludes to the hymns, and be able to vary them with elegance, and without neglecting science, or sinning against the majesty of the temple. The fugue, the true foundation of the art of playing the organ, should be familiar to the artist; and, finally, he should possess a knowledge of the ancient styles, and be able to make the best use of them in favourable circumstances. Germany has produced a prodigious number of great organists. Since the time of Samuel Scheidt, who lived at Hamburg, in the commencement of the seventeenth century, and who possessed talents of the first order, there have appeared Buxtehude, Reinken, John Sebastian Bach, Kittel, and others, whose compositions in all the different kinds of organ pieces, will, for a long time to come, be considered as models of perfection.

The art of the Catholic organist is still more extended. The necessity of well understanding the plain chants, both Italian and French, as well as the different modes of accompanying them, whether by placing them in the bass or in the upper part; the art of treating the masses, vespers, *Magnificat*, hymns, chants, and *Te Deum*, according to the importance of the festivals, the offerteries, and other great pieces, the fugues or the fugued style;—all this, I say, belongs to this branch of the art, the difficulty of which is understood but by few. According to the common prejudice, an organist is a vulgar artist, to whom little attention is given; but, in reality, an organist who possesses all the qualities of his art, ought to stand upon a level with the most renowned composers, for nothing is more difficult, or more rare, than to meet such a combination.

It is manifest that the inventory of the Catholic organist should be much richer than that of the Protestant. After Frescobaldi, and a small number of Italian and French organists, who have left fine works, we find nothing more. Unhappily,

there is not a single situation of organist in France which offers sufficient means of living. It is not astonishing, therefore, that the emulation of artists should not be excited, and that the art of writing for the organ should degenerate more and more. It is doubtful whether this art will ever revive, if talent cannot hope for an honourable existence by it.

In the sketch, which has been given, of the forms of pieces of music, some secondary kinds have been omitted, because they are only divisions, or rather slight modifications, of more important kinds; but nothing essential has been forgotten.

—*Fétis.*

Female Singers in Church Choirs.

(Concluded from page 190.)

TO turn to the great masters of the art: it is manifest that the highest class of sacred music calls for the elasticity, softness, and expression of female voices; just as indeed the simplest hymn-tune gains from similar tone qualities. CHERUBINI writing his "Requiem" in D minor for Rouen Cathedral preferred to have no soprano parts rather than to have his music sung by boys, so he confined his vocal score to tenors and basses. MENDELSSOHN, though he wrote some of his magnificent Psalms for the Berlin Choir, was not inclined to favour the choir of men and boys as an institution. He once said when in England, "I hate your bearded altos," so at least a friend reports. Among the hopeful signs in this matter are the occasional Festivals in our Cathedrals, at which female voices are employed as well as orchestral accompaniments; and that grand movement—the restoration of the oratorio to its true home, the church—must depend in its outward progress to no small extent upon the judicious employment of female voices; not to the exclusion of boys' voices, but to the beautifying and rounding off of the mass of vocal tones. Not less wise and necessary is it that we should supplement our ordinary parochial choirs with the useful, the soft and permeating tones of women's voices. The realisation of this necessity would save country congregations from much musical misery; for where High Church clergymen will at present recognise no high pitched voices save those of rough uncultured boys, who, it may be, have been screaming all the week in cornfields as living scarecrows, a little benevolent common sense in the way of the infusion of a few female voices would indeed prove a real blessing.

In truth, we cannot all have the advantages of such excellent boys' voices as delight visitors to St. Paul's, the Abbey, or the Temple Church, nor can we appeal to Mr. STEDMAN for the assistance of his well-trained boys; but with every advantage of the kind, no choir can afford to be without female voices when engaged in the performance of expressive music, and surely all Church music should be expressive. We are in this matter suffering from a grave restrictive mistake based upon an edict of doubtful authority and of no great antiquity; and it is high time to shake off foolish restrictions. We may with gain, in order and ecclesiastical propriety, retain our surprised choirs, but let us extend the scope of the choirs and Church music until they embrace all voices, employ every talent, and properly illustrate every type of Church and sacred music from the chant to the oratorio. All this can be achieved by the due recognition of the dual functions of the Church choir in its two forms, and by combining both types in the grander expositions of sacred art. Even in the performance of ordinary Church hymn-tunes and chants, the men and boy choir may be supplemented, strengthened, and made infinitely more expressive, by the presence of extra female voices. This could be managed by bringing forward the more musically intelligent members of the congregation as a separate and adjunctive choir. Anyway, let us not wilfully neglect those precious musical gifts—fine female voices, but let us utilize them as it was intended we should, and, undeterred by foolish superstitious restriction, uplift and develope our Church music in every possible way. Thus shall we revive the Divinely ordered system of the ancient Church of the Jews, by the unprejudiced, glad use in the modern Church of all the good things given to us, to the developement of the spirit of public worship and to the advancement of Christian art.

—E. H. TURPIN, in the *Musical Standard*.

Volumes of abuse and tons of sarcasm have been heaped on pianos. But if you abolish them, what will you put in their place? Will you abolish all home music? That will hardly do, for there will always be people who delight in inconveniencing their friends by making systematic noises. The question comes, then, which instrument gives least pain to our nerves? Would you have in preference a gentleman who plays on cornet or trombone while rolling a sentimental eye? Would you like your friends to play on the accordion with its exasperating vibrations? Would you like the ladies to strum the gay guitar, or stick between their knees that ungraceful and complicated frame of strings, called the harp? Do you choose the violin? It is a hypocrite of an instrument. It gives you at first an agreeable thrill when it utters its little sentimental tones. But just try living next door to a man learning the fiddle and playing his scales in the still night! No, no! The piano is a good fellow, after all—not so bad as the others, at least. It makes a respectable sort of noise, to which one gets accustomed, and which does not pierce the ear. It is very useful, too; you can put your hat or your books on it, and make it into a kind of side-board.

What becomes of the old pianos? New ones are turned out every day at a rate that threatens to cover the world with pianos. What can you do with the old ones? You cannot make wardrobes out of them. Nobody has been using them for kindling wood.

An ingenious savage once received from a missionary a present of an old piano which had cost twelve dollars. The next time the reverend gentleman visited the convert, he found he had taken out the action and strings, and used the case as a bedstead for his dusky spouse and himself. But you cannot do this with an upright. The philosophers ought to see to this.—*Music and Drama*.

Fifty Thousand Pianos!

FIIFTY thousand pianos, cries a French paper, fifty thousand pianos! Find out, if you can, all this figure represents. How many dreams of marriagable maids, how many hands clasped in the whirling waltz, how many dollars to the tuner, how many songs massacred by your friends, how many of your neighbours driven to blasphemy by broken slumbers, how many little hands tortured by "Pass your thumb," or "Stretch your little finger to reach the octave!"

HARVEST ANTHEMS AND HYMNS, published in "Choral Harmony," in penny numbers.

7	The Lord is my Shepherd	Pleyel.
14	Make a joyful noise	R. A. Smith.
17	Sing unto God	Do.
31	The Earth is the Lord's	Do.
48	O praise the Lord	Do.
59	With Songs and Honours sounding loud	Haydn.
75	Hymn of Thanksgiving	Mason.
140	Blessed be the Lord	R. A. Smith.
143	O praise the Lord	Weldon.
144	Harvest March, Song, and Hymn	Evans.
146	O Lord, how manifold are thy Works	Do.
154	Harvest March and Hymns	Do.
	Bless the Lord, O my Soul	Mozart.

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"Well adapted for the purpose."—*Mr. Hullak's official report of the International Exhibition of 1871.*
"Nothing will be more useful to the young *Sol-faist* than commencing the execution of it (just intonation) on an Intonator."—*General T. Perronet Thompson in "Just Intonation."*

INTONATORS,

For training to habits of just intonation, and as an aid to the self-teacher.

THE Intonator is an improved variety of the old "monochord," and provides what may be termed a *working model* of the musical scale or gamut. It presents to the eye a chart or diagram of the scale, with the additional advantage that it possesses the power of *producing* the sounds which a diagram can only indicate.

As the sounds are obtained by dividing a string upon mathematical principles, they are strictly correct, and the Intonator may be used as a model for the voice. For this purpose it is greatly superior to the pianoforte, which only gives the sounds proximately. The Intonator also provides examples of sounds which are not to be found on the pianoforte, such as the difference between the sharp and the flat, also the acute and grave forms of several sounds; and as no skill is required to use it, the instrument is specially valuable for purposes of self-teaching.

The Intonator consists of a catgut string, stretched on a sound board or box. The string is raised at one end by resting on a *bridge*, and is attached to a peg, by means of which it may be raised or lowered in pitch. The sound is produced by twanging the string, after the manner of a guitar or harp, or by means of a bow, like a violin; the point on the string to be thus operated upon being about an inch from the bridge. The various sounds of the scale are produced by *stopping* the string at certain points, so as to permit a longer or shorter portion to vibrate. For this purpose *frets* are placed underneath the string, and the operation consists in pressing down the string until it comes into firm contact with the required fret, when the sound is to be drawn out in either of the ways explained above.

The frets are labelled with the sol-fa syllables or their initials, or with the numerals 1 to 7: thus DO, or 1, corresponds to the key-note,—RE, or 2, to the second degree of the scale,—MI, or 3, to the third degree, etc., and this rule applies quite irrespective of the pitch at which the string may be for the time being, for the string performs alike in all keys, and the sounds always remain *relatively* the same. All keys are, therefore, "natural" upon the Intonator, and the operations of pitching the key, or transposing to another key, consist simply in tightening or slackening the string (by means of the peg) to the required pitch. The pitch of the string can be altered as much as an octave, giving the power of playing in all keys; and on these improved Intonators, by a simple contrivance, provision is made for playing in two or more natural keys *without altering the pitch of the string*. The chromatic sharps or flats, or both, are given on all the Intonators.

LIST OF PRICES.

Fuller information, including diagrams representing the fretboards of Nos. 1 and 2, is given in a tract entitled "The Intonator and how to use it," price two pence, post free.

The Intonators without sound box are mounted on solid wood: the tone is weak, but sufficient for self-training.

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No. 1 provides for two natural keys without altering the string—viz., the major and minor keys of the same tonic: for example, if the string is pitched at C, the player has the keys of C major and C minor before him in their natural form.

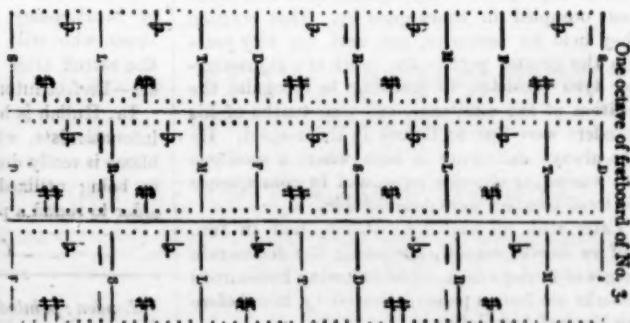
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No. 2, in like manner, provides for two natural keys without re-tuning, giving the key at which the string is set and that a fifth higher: for instance, if the string is tuned to C, the keys of C and G are present in their natural form.

No. 3 INTONATOR,

Price 10s.

No. 3 provides for three natural keys without altering the string—viz., the key at which the string is pitched, with those a fourth and a fifth higher, as, for example, the keys of C, F, and G: a sliding fretboard permits either of the columns to be brought under the string. All the chromatic sharps and flats are given in each column; the short frets to the extreme right, in each column, being the sharps; and those to the extreme left, the flats.



Sold in connection with the Letter-note Singing Method by
F. PITMAN, 20, Paternoster Row, London, F.C.

Tone and Semitone.

OUR venerable friends, Tone and Semitone, have suffered considerably at the hands of the precise Educators of these latter days. To the sapper and miner nothing is sacred, it is said; and, like those dumpy levellers, the popular musical Educator has a habit of rooting up and pulling down everything which stands in the way of what he considers to be improvement. No term, process, or appliance, however venerable, can long remain in popular use if he determines it to obsoleteness; and among the time-honoured terms that have almost dropped out of the class-teacher's vocabulary are "tone" and "semitone." But the time has been when those twin brothers—not in name only, but in fact also—were the foundation of musical science, like Atlas bearing on their broad backs a world of law and philosophy. Sir John Hawkins, in his History of Music, tells how Wylde—an author of the 15th century—"compared the tone and the semitone to 'Leah and Rachel, of whom it is related that they built up the whole house of Israel,' because he said that the whole fabric of music arises from the tone and semitone." "For," continues the old author, "as Jacob was first joined in marriage to Leah, and afterwards to Rachel, the element of music first produces tone and afterwards a semitone, and is in some sense married to them. The semitone, as it tempers the rigour and asperity of the tones, may aptly be assigned to Rachel, as she had a beautiful face and graceful aspect." Moreover, a semitone is made up of four parts, and is always a fourth step, so also Rachel is recorded to have had four sons. The tone, rendering a rigid and harsh sound, agrees with Leah, who was blear-eyed and was married to Jacob against his will."

This most learned and pious dissertation shows what a high pitch of importance tone and semitone occupied in times gone by. That position they held for centuries, and until say fifty years ago the greater part of the work of a sight-singing tyro consisted in learning to recognise the position of the semitones, and nine-tenths of his blunders were due to failure in this respect. He was always delivering a tone where a semitone was wanted, or else *vice versa*, and in consequence his tonal troubles were considerable.

Later still, we have Dr. Hullah, half in fun, half in doleful earnest, lamenting the degenerate usages of modern days. The following humorous remarks are from a paper delivered by him before the Musical Association some few years ago:—

"It seems to me that musicians have much

cause to complain of the way in which not merely general *littérateurs* but even scientific writers employ words to which, since music has been an art, musical artists have agreed in attaching certain definite significations. Perhaps the most glaring instance of this, and it is the only one which I shall give, is the employment of the word 'tone' to express the thing or sensation which we and they also sometimes call 'sound.' A *tone* with us is not a sound, but the relation or difference between one sound and another. This acceptation of the word would seem to be, if not as old as the musical art itself, at least of great antiquity, as is shewn in the co-existence of two such words as *tetrachord* and *tritone*; the one, observe, representing a passage of four sounds, or strings which produce them. The other, an interval which, though it includes four sounds, is named after the three intervals—tones—which separate them. We hear now of *over-tones*, or the acute sounds resulting from spontaneous vibration; and of *under-tones*, meaning grave sounds resulting from the combination of others. Some of us have occasionally been at a good deal of pains to explain that a major third consists of or includes *two tones*: if a tone be a sound, a major third must consist of three or even of five tones—or of both three and five. The most recent and extravagant employment of this word, in this sense, is in its application to great composers. Beethoven especially we often hear of as a 'great tone-poet.' I should say that if this terminology is to be accepted at all, it should be graduated or made more precise; so as to express the rank of the poet to whom it is applied. If Beethoven be a *tone* poet, some of our contemporaries should be authorized to call J. S. Bach an *augmented tone* poet, and, *e converso*, Rossini a *semitone* poet. What designation should be applied to the vast crowd of less successful aspirants to musical fame I know not. Perhaps they might be put off with some of those minute intervals the success or insufficiency of which disturbs the minds of those who still generously devote themselves to the search after that philosopher's stone of our art—Perfect intonation."

Dr. Hullah is here a little hard upon the Just-intonationists, who certainly are not to blame if blame is really due, and who will naturally object to being utilized as a kind of rhetorical rasp in order to round a period.

(To be continued.)

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